

EXHIBIT D

FRAYDA FELDMAN AND
JÖRG SCHELLMANN

Andy Warhol Prints

A CATALOGUE RAISONNÉ 1962 - 1987

FOURTH EDITION REVISED AND EXPANDED BY
FRAYDA FELDMAN AND CLAUDIA DEFENDI

D.A.P. / DISTRIBUTED ART PUBLISHERS, INC. IN ASSOCIATION
WITH RONALD FELDMAN FINE ARTS, INC. / EDITION SCHELLMANN
THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC.

Published Prints

PUBLISHED PRINTS (SECTION II) is divided into three parts: **EDITION PRINTS (II)**, **UNIQUE EDITION PRINTS (IIA)**, and **TRIAL PROOF EDITION PRINTS (IIB)**. **PUBLISHED PRINTS** catalogues works released in limited editions which are usually signed and numbered. Prints completed but unsigned at the time of Warhol's death bear a stamped certificate of authenticity on the verso with a signature of the executor of the Estate of Andy Warhol, the publisher, and the printer. These include *Wayne Gretzky* (#99) trial proof edition prints (II.B.306), *Frolunda Hockey Player* trial proof edition prints (II.B.366), *Beethoven* (II.390–393), *Hans Christian Andersen* (II.394–401), and *Moonwalk* (II.404–405). *The Shadow* (II.269A), *Red Lenin* (II.403), and *Camouflage* (II.406–413) are only signed by the executor of The Estate of Andy Warhol. All are numbered. There are also signed or signed and dedicated prints outside of the edition.

EDITION PRINTS enumerates works published from 1962 through 1987 in limited impressions. The entry numbers from the earlier editions of this catalogue raisonné have been retained, and the Roman numeral II precedes them to indicate the catalogue section.

Although most works are usually both signed and numbered in ball-point pen, felt pen, ink, and/or pencil, there are exceptions. *Banana* (II.10), *SAS Passenger Ticket* (II.20), *Marcia Weisman* (II.122), *Frederick Weisman* (II.123), and *Sachiko* (II.154–155) are signed and unnumbered. *Marilyn Monroe I Love Your Kiss Forever Forever* (II.5), *Purple Cows* (II.17A), *Flash–November 22, 1963* (II.32–42) are signed, and the number is on the colophon page. *Birmingham Race Riot* (II.3) is unsigned, and the number is on the colophon page. *Cooking Pot* (II.1) and *Kiss* (II.8) are signed with an embossed signature, *Portraits of the Artists* (II.17) with an incised signature, *Jacqueline Kennedy* (*Jackie I, Jackie II, Jackie III*) (II.13, II.14, II.15), *Purple Cows* (II.17A), and *Paris Review* (II.18) with a rubber-stamped signature. All are numbered.

Warhol specifically created works to coincide with gallery or museum exhibitions. They are frequently considered to be posters but have been included in this volume because of their recurrent circulation in the print market. These works are *Campbell's Soup Can (Tomato)* (II.4, II.4A), *Flowers* (II.6), *Liz* (II.7), *SeH Green Stamps* (II.9), *Cow* (II.11, II.11A, II.12, II.12A), *Self-Portrait* (II.16), *Marilyn Monroe (Marilyn)* (II.21), *Mao* (II.125A), and *Self-Portrait* (II.156A). Such entries are marked with a bullet after the date of the work, and the same indicator also appears in the *Appendix to Published Prints* and the *Chronology of Printmaking Activity*.

Warhol continued the experimentation he had begun in the 1960s by widely varying the colors and composition during the proofing process in the prints published in limited editions. Pursuing his interest in serialization, he created the portfolio *Marilyn Monroe* (*Marilyn*) (II.22–30), which depicted the same subject in a variety of colors. When extensive proofing was completed, Warhol chose ten proofs from the large selection and then published each of them in a uniform edition of 250. Each of the 250 portfolios contained all ten images. A similar process was used in *Flowers* (II.64–73), *Electric Chairs* (II.74–83), and *Mao* (II.90–99).

Warhol experimented with a different technique in the creation of editions such as *Shadows I–V* (II.204–225). Rather than selecting proofs to be published in uniform editions, he assembled the proofs in mixed variations and published them in five different portfolios. The prints are all unique, but they were released as standard editions. The prints illustrated in the catalogue are oriented according to the location of the number and the signature, which in all cases appear on the lower right on the verso. “There is no uniform edition, simply color variants of several motifs, which can only be identified by the forms of the shadow and their accompanying space or brushstrokes” (Riva Castleman, *The Prints of Andy Warhol*, exh. cat. [New York: The Museum of Modern Art; Paris: Cartier Foundation for Contemporary Art, 1990], p. 24).

UNIQUE EDITION PRINTS illustrates works such as *Shadows* that are signed, numbered, and released as regular editions even though each print is unique. The majority of these prints were published by the artist himself, from 1975 to 1979 under the name “Andy Warhol Enterprises Inc.” (*Gems* [IIA.186–189] and *Grapes* [Special Edition] [IIA.190A–195A]) and then “Andy Warhol New York,” from 1979 to 1987 (*Shadows I–V* [IIA.204–225] and \$ [1], \$ [4], \$ [Quadrant], \$ [9] [IIA.274–286]). There are also unique works that were commissioned by outside publishers, such as \$1.57 *Giant Size* (IIA.2), *Mao* (IIA.89), *Sunset* (IIA.85–88), *Flowers* (*Hand-Colored*) (IIA.110–119), *Double Mickey Mouse* (IIA.269), *The Shadow* (IIA.269A), and *Anniversary Donald Duck* (IIA.360).

Since only one example of each unique print is illustrated in *Edition Prints*, two or three others have been reproduced in *Unique Edition Prints* to emphasize the variations. The subsection indication IIA is followed by the entry number, which corresponds to a specific print recorded in *Edition Prints* (e.g., IIA.2: \$1.57 *Giant Size* in *Unique Edition Prints* relates to II.2: \$1.57 *Giant Size* in *Edition Prints*).

In 1980, during the proofing of the *Ten Portraits of Jews of the Twentieth Century* portfolio, Warhol chose a limited number of unique proofs of each subject that reflected color and/or compositional changes. Entitled trial proofs, they were released as a formal component of the edition. Since many of the portfolios of the 1980s contained ten thematically related but diverse subjects, as opposed to the earlier portfolios such as *Mao*, which contained one subject in ten varied color combinations, the trial proof editions enabled Warhol to publish an even greater selection of prints.

TRIAL PROOF EDITION PRINTS documents these unique works. Trial proofs are signed and numbered TP 1, etc. *Vesuvius* (11B.365), *Truck* (11B.367–370), *Joseph Beuys in Memoriam* (11B.371), and *Neuschwanstein* (11B.372) are signed but unnumbered. Each print is unique, and the differences range from color variations, as in *Grace Kelly* (11B.305) and *Vesuvius* (11B.365) to color and compositional variations as in *The Marx Brothers* (11B.232) and *Frolunda Hockey Player* (11B.366). The subsection indication 11B is followed by the entry number, which corresponds to a specific print in *Edition Prints* (e.g., 11B.378: *Annie Oakley* in *Trial Proof Edition Prints* relates to 11.378: *Annie Oakley* in *Edition Prints*). Three examples of each, with the exception of *Joseph Beuys* (11B.245–247), are shown.

After the publication of *Ten Portraits of Jews of the Twentieth Century*, trial proofs continued to be released as a part of almost every major project on which Warhol worked, with the exception of *Kimiko* (11.237), *Shoes (Deluxe Edition)* (11.248–252), *Shoes* (11.253–257), *Eric Emerson (Chelsea Girls)* (11.287), *Watercolor Paint Kit with Brushes* (11.288), *Committee 2000* (11.289), *Magazine and History* (11.304A), *Kiku* (11.307–309), *Love* (11.310–312), *Frederick Weisman* (11.328), *Viewpoint* (11.329), and *Martha Graham* (11.387–389).

In some cases, there are unnumbered and often unsigned unique prints that relate to those published editions which did not include a formal trial proof edition. Several examples of these are illustrated in the *Appendix to Published Prints*, including *Flowers* (11.64–73), *Electric Chairs* (11.74–83), *Space Fruit: Oranges* (11.197), *Kiku* (11.307–309), *Love* (11.310–12), and *Martha Graham* (11.387–389).

EDITION PRINTS



II.1

II.1: COOKING POT 1962

Photoengraving on Rives BFK paper, 10 x 7½" (25.4 x 19 cm); image, 6 x 4¼" (15.2 x 10.8 cm). [Not shown to scale.]

Edition: 60, 25 numbered in Roman numerals, embossed with the artist's signature, numbered lower right in pencil; some numbered and dated in pencil on verso. Published in the portfolio *International Anthology of Contemporary Engraving: The International Avant-Garde, Vol. 5, America Discovered* (1964), containing works by twenty artists.

Printer: Atelier Georges Leblanc, Paris, France

Publisher: Galleria Schwarz, Milan, Italy



II.2

II.2: \$1.57 GIANT SIZE 1963

Screenprint on coated record cover stock, 12¼ x 12¼" (31.1 x 31.1 cm). The cover is printed in many colors, including green, orange, pink, white, and yellow with black lettering. [Not shown to scale.]

Edition: 75 signed and numbered in pen on verso; 10 HC signed in pen on verso, marked *HC*, and unnumbered. The prints were signed and numbered in 1971. Each print is unique. (See IIA.2, p. 164.)

Published to coincide with the "Popular Image Exhibition" at the Washington Gallery of Modern Art, Washington, D.C., April 18–June 2, 1963.

Printer: Andy Warhol and Billy Klüver, New York

Publisher: Billy Klüver, New York



11.3

11.3: BIRMINGHAM RACE RIOT 1964

Screenprint on paper, 20 x 24" (50.8 x 61 cm). [Not shown to scale.]

Edition: 500, 10 AP, unsigned. Published in the portfolio *Ten Works by Ten Painters* which is unsigned and is numbered on the colophon page.

Printer: Ives-Sillman, Inc., New Haven, Connecticut

Publisher: Wadsworth Atheneum, Hartford, Connecticut



11.4

11.4: CAMPBELL'S SOUP CAN (TOMATO) 1964 •

Screenprint on shopping bag, 19 1/4 x 17" (48.9 x 43.2 cm); image, 6 x 3 1/4" (15.2 x 8.2 cm). [Not shown to scale.]

Edition: approximately 300 signed in ball-point pen on verso; some initialed below the image on right. Published for the "American Supermarket" exhibition at the Bianchini Gallery, New York, October 1964.

Printer: Unknown

Publisher: Bianchini Gallery, New York



11.4A

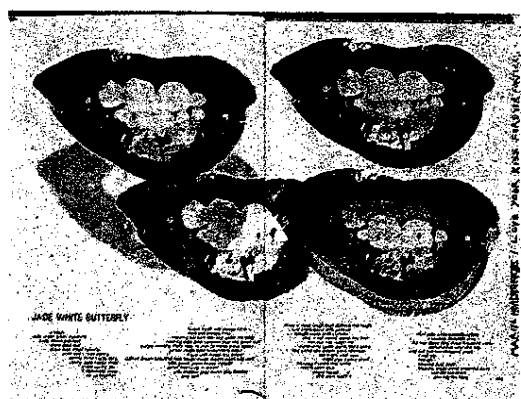
11.4A: CAMPBELL'S SOUP CAN (TOMATO) 1966 •

Screenprint on shopping bag, 19 1/4 x 17" (48.9 x 43.2 cm); image, 16 x 9 1/8" (40.6 x 23.2 cm). [Not shown to scale.]

Edition: unknown size with an unknown number signed. Published for a Warhol exhibition at the Institute of Contemporary Art, Boston, Massachusetts, October 1–November 6, 1966.

Printer: Unknown

Publisher: Institute of Contemporary Art, Boston, Massachusetts



II.5

II.5: MARILYN MONROE I LOVE YOUR KISS FOREVER FOREVER 1964

Lithograph printed on a double-page spread.

Edition: 2,000 printed on paper, 16 1/8 x 22 1/2" (40.9 x 57.1 cm).

Published in an unsigned, unbound book *I Love Life*, numbered on the colophon. [Not shown to scale.]

Special Edition: 60, 40 HC printed on Arches paper, 16 1/8 x 22 1/2" (40.9 x 57.1 cm), signed in pencil vertically lower right. Published in an unbound book *I Love Life*, numbered as follows on the colophon: 20 New York Edition, 20 Paris Edition, 20 Rest of the World, 40 reserved for the participating artists and collaborators marked *Exemplaire HC*. Each edition of *I Love Life* contains sixty-two works by twenty-eight artists.

Printer: Maurice Beaudet, Paris, France

Publisher: E.W. Kornfeld, Bern, Switzerland



II.6

II.6: FLOWERS 1964 •

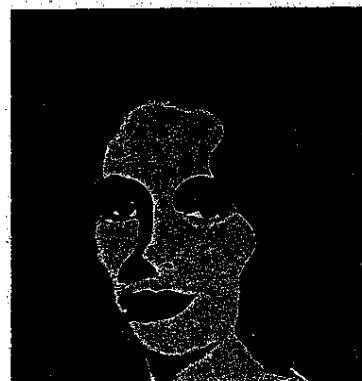
Offset lithograph on paper, 23 x 23" (58.4 x 58.4 cm). [Not shown to scale.]

Edition: approximately 300 signed and dated '64 in pen lower right; some signed in pencil.

Published to coincide with a Warhol exhibition at Leo Castelli Gallery, New York, November 21–December 17, 1964.

Printer: Total Color, New York

Publisher: Leo Castelli Gallery, New York



II.7

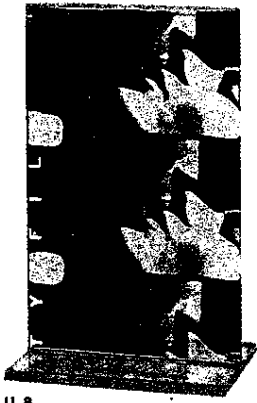
II.7: LIZ 1964 •

Offset lithograph on paper, 23 1/8 x 23 1/8" (58.7 x 58.7 cm). [Not shown to scale.]

Edition: approximately 300 signed and dated in ball-point pen.

Printer: Total Color, New York

Publisher: Leo Castelli Gallery, New York



II.8

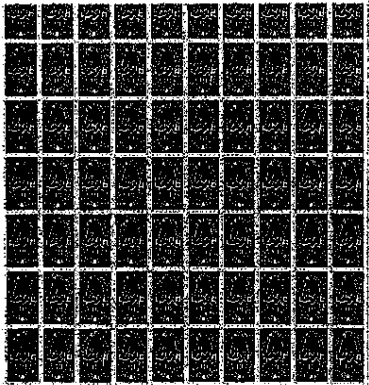
II.8: KISS 1966

Screenprint on plexiglass, 12½ x 8" (31.7 x 20.3 cm)
on a plexiglass mount, 5¼ x 8" (13.3 x 20.3 cm).
[Not shown to scale.]

Edition: 75, 25 AP lettered A–Y; signature
embossed and number incised on plexiglass
mount. Published for the project *Seven Objects
in a Box*, containing works by seven artists.

Printer: KMF, Inc. (Knickerbocker Machine
& Foundry, Inc.), New York

Publisher: Tanglewood Press, Inc., New York



II.9

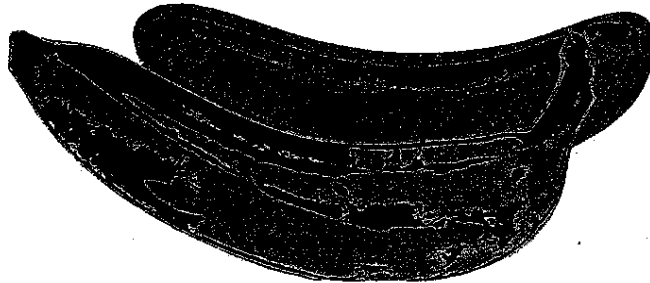
II.9: S&H GREEN STAMPS 1965 •

Offset lithograph on paper, 23 x 22¼" (58.4 x 57.8 cm).
[Not shown to scale.]

Edition: approximately 300; some signed in ball-point
pen; some dated. Six-thousand folded prints were used
as announcements for a Warhol exhibition at the Institute
of Contemporary Art in Philadelphia, Pennsylvania,
October 8–November 21, 1965.

Printer: Eugene Feldman, Philadelphia, Pennsylvania

Publisher: Institute of Contemporary Art,
Philadelphia, Pennsylvania



II.10

II.10: BANANA CA. 1966

Screenprint on styrene, 24 x 53¼" (61 x 135.2 cm); image, approximately
17 x 36" (43.2 x 91.4 cm). The banana skin, printed on laminated plastic,
17¼ x 36¼" (45.4 x 92.1 cm), can be removed and placed anywhere on the
sheet. [Not shown to scale.]

Edition: approximately 300; some have a stamped signature on recto;
some signed on verso; some stamped AP on recto; some dated.

Printer: Unknown

Publisher: Andy Warhol, New York



II.11

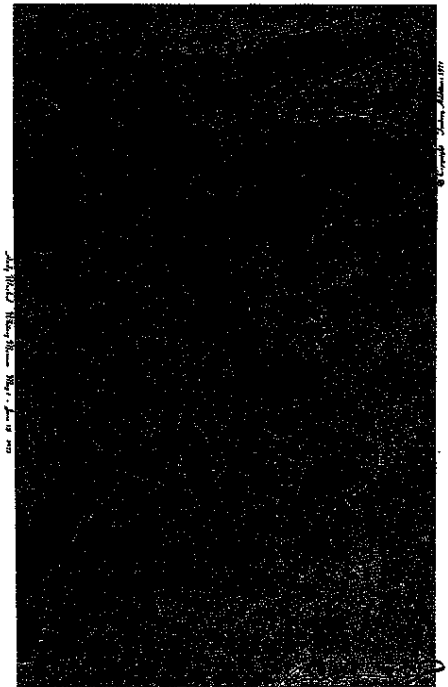
II.11: COW 1966 •

Screenprint on wallpaper, 45 1/2 x 29 3/4"
(115.6 x 75.6 cm).

Edition: unlimited with 100 signed with a rubber stamp and numbered on verso; some dated on recto. Published for an exhibition at Leo Castelli Gallery, New York, April 2–April 27, 1966.

Printer: Bill Miller's Wallpaper Studio, Inc., New York

Publisher: Andy Warhol, New York



II.11A

II.11A: COW 1971 •

Screenprint on wallpaper, 45 1/2 x 29 3/4"
(115.6 x 75.6 cm).

Edition: unlimited with approximately 100 signed in felt pen in 1979. Published for a Warhol exhibition at the Whitney Museum of American Art, New York, May 1–June 13, 1971.

Printer: Bill Miller's Wallpaper Studio, Inc., New York

Publisher: Factory Additions, New York



II.12

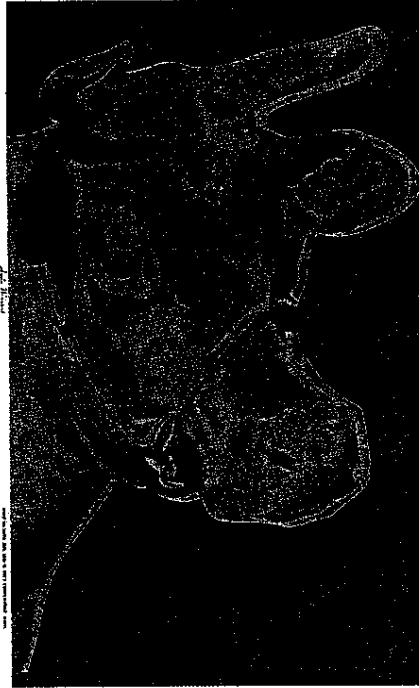
II.12: COW 1971 •

Screenprint on wallpaper, 45 1/2 x 29 3/4"
(115.6 x 75.6 cm).

Edition: unlimited with 150 signed, numbered,
and dated in ball-point pen on verso; some dated
on recto.

Printer: Bill Miller's Wallpaper Studio, Inc.,
New York

Publisher: Factory Additions, New York



II.12A

II.12A: COW 1976 •

Screenprint on wallpaper, 45 1/2 x 29 3/4"
(115.6 x 75.6 cm).

Edition: unlimited with approximately 100 signed
in felt pen in 1979. Published for an exhibition
at the Modern Art Pavilion, Seattle Center, Seattle,
Washington, November 18, 1976–January 9, 1977.

Printer: Bill Miller's Wallpaper Studio, Inc.,
New York

Publisher: Factory Additions, New York



II.13

**II.13: JACQUELINE KENNEDY I
(JACKIE I) 1966**

Screenprint on paper, 24 x 20" (61 x 50.8 cm);
image, 20 3/4 x 17 1/8" (52.4 x 43.5 cm). [Not shown
to scale.]

Edition: 200, 50 numbered in Roman numerals,
signed with a rubber stamp and numbered in
pencil on verso. Published in the portfolio *11 Pop Artists I*, containing works by eleven artists.

Printer: KMF, Inc. (Knickerbocker Machine &
Foundry, Inc.), New York

Publisher: Original Editions, New York



II.14

**II.14: JACQUELINE KENNEDY II
(JACKIE II) 1966**

Screenprint on paper, 24 x 30" (61 x 76.2 cm).
[Not shown to scale.]

Edition: 200, 50 numbered in Roman numerals, signed
with a rubber stamp and numbered in pencil on verso.
Published in the portfolio *11 Pop Artists II*, containing
works by eleven artists.

Printer: KMF, Inc. (Knickerbocker Machine &
Foundry, Inc.), New York

Publisher: Original Editions, New York



II.15

**II.15: JACQUELINE KENNEDY III
(JACKIE III) 1966**

Screenprint on paper, 40 x 30" (101.6 x 76.2 cm).
[Not shown to scale.]

Edition: 200, 50 numbered in Roman numerals, signed
with a rubber stamp and numbered in pencil on verso.
Published in the portfolio *11 Pop Artists III*, containing
works by eleven artists.

Printer: KMF, Inc. (Knickerbocker Machine
& Foundry, Inc.), New York

Publisher: Original Editions, New York



II.16

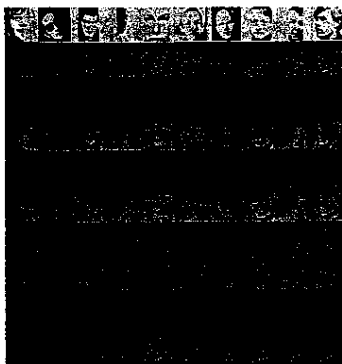
II.16: SELF-PORTRAIT 1966 •

Offset lithograph on silver coated paper, 23 x 23" (58.4 x 58.4 cm).

Edition: 300 signed and numbered in ball-point pen on verso; some signed on recto. Published to announce a Warhol exhibition at the Leo Castelli Gallery, New York, April 2–April 27, 1966.

Printer: Total Color, New York

Publisher: Leo Castelli Gallery, New York



II.17

II.17: PORTRAITS OF THE ARTISTS 1967

One hundred polystyrene boxes in ten colors, each 2 x 2" (5.1 x 5.1 cm), each screenprinted with a portrait of one of the ten artists in the portfolio *Ten from Leo Castelli*, to commemorate the tenth anniversary of the Leo Castelli Gallery, New York. Overall size of the work is 20 x 20" (50.8 x 50.8 cm), containing ten portraits of each artist.

Edition: 200, 25 lettered A–Y. A small initial and number are incised on a box printed with Warhol's portrait. The configuration of the boxes may vary from the one illustrated above.

Printer: Fine Creations, Inc., New York

Publisher: Tanglewood Press, Inc., New York



Andy Warhol

II.17A

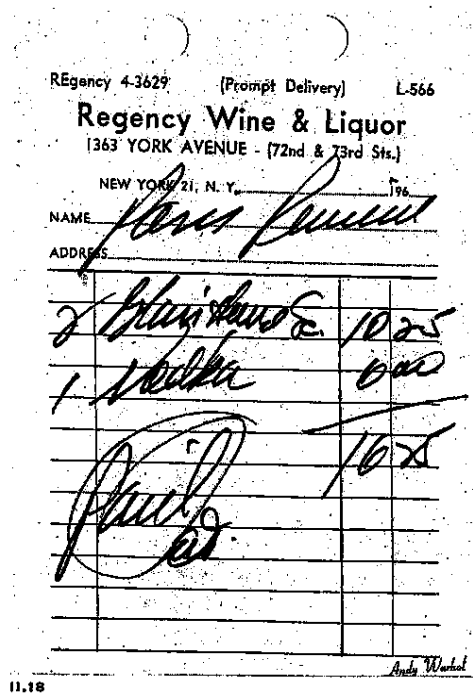
II.17A: PURPLE COWS 1967

Rubber stamp print on Rives paper, 9½ x 6½" (24.1 x 16.5 cm), tipped on Rives paper, 11¼ x 8¼" (28.2 x 20.9 cm); each image, ¾ x 1" (1.9 x 2.5 cm). [Not shown to scale.]

Edition: 225 signed as follows: approximately 203 signed with a rubber stamp, 20 signed with a rubber stamp and signed in pencil lower right, 2 signed in pencil lower right. Published in the bound portfolio *Stamped Indelibly*, containing fifteen works by fourteen artists, which is numbered on the colophon page.

Printer: William Katz, New York

Publisher: Indianakatz, New York



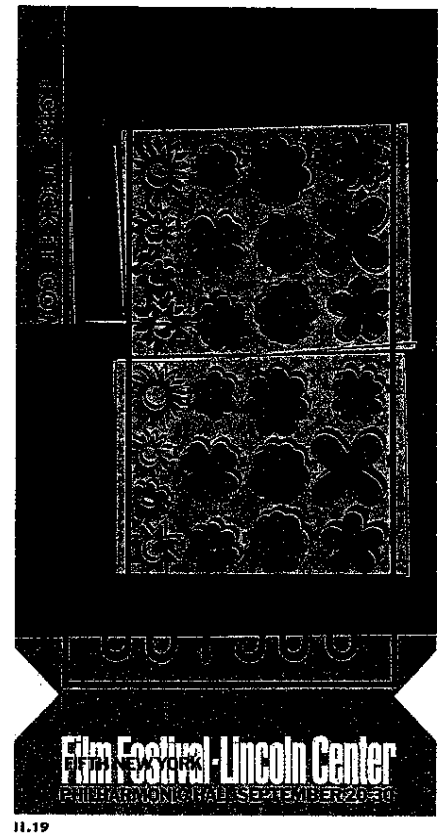
II.18: PARIS REVIEW 1967

Screenprint with die-cut holes on cream paper, 37 x 27 1/8" (94 x 68.9 cm). [Not shown to scale.]

Edition: 150 signed with a rubber stamp and numbered in pencil lower right. Published in a series of prints by forty artists to publicize and provide financial support for the *Paris Review* magazine.

Printer: Chiron Press, New York.

Publisher: *Paris Review*, New York



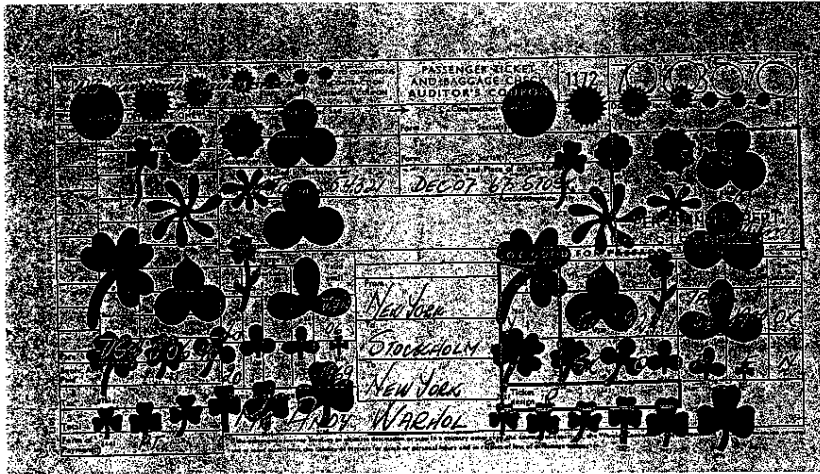
II.19: LINCOLN CENTER TICKET 1967

Screenprint on opaque acrylic, 45 x 24"
(114.3 x 61 cm). [Not shown to scale.]

Edition: 200 signed and numbered with an engraving needle on verso. Published to commemorate the Fifth New York Film Festival at Lincoln Center.

Printer: Chiron Press, New York

Publisher: Leo Castelli Gallery, New York



II.20

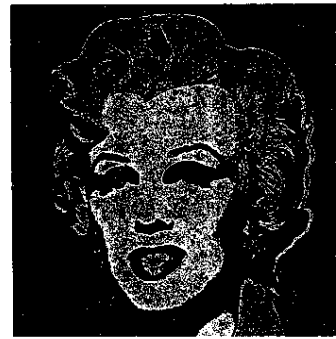
II.20: SAS PASSENGER TICKET 1968

Screenprint on paper, 26 1/4 x 48 3/4" (67.9 x 123.8 cm). [Not shown to scale.]

Edition: 250 signed in pencil on verso. Published for a Warhol exhibition at the Moderna Museet, Stockholm, Sweden, February 10–March 17, 1968 which traveled to the Stedelijk Museum, Amsterdam, The Netherlands; Kunsthalle, Bern, Switzerland; Kunstnerses Hus, Oslo, Norway.

Printer: Stig Arbam AB, Malmö, Sweden

Publisher: Moderna Museet, Stockholm, Sweden



II.21

II.21: MARILYN MONROE (MARILYN) 1967 •

Screenprint on paper, 6 x 6" (15.2 x 15.2 cm).

[Not shown to scale.]

Edition: 100 signed in pencil and numbered with a rubber stamp on verso; some signed and unnumbered; some dated. There are numerous AP signed and marked *a.p.* in pencil on verso. Published to announce the publication of the *Marilyn Monroe (Marilyn)* portfolio.

Printer: Aetna Silkscreen Products, Inc., New York

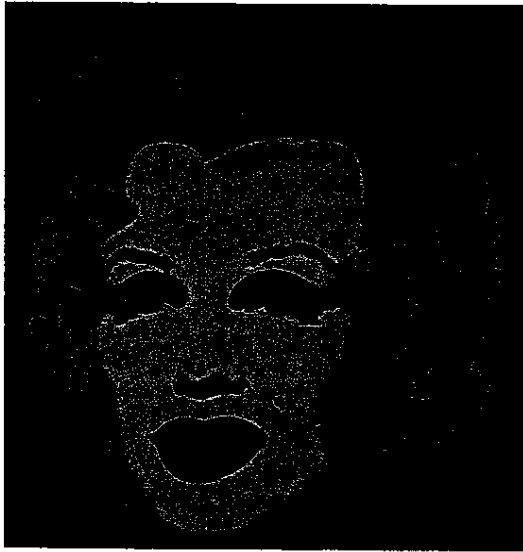
Publisher: Factory Additions, New York



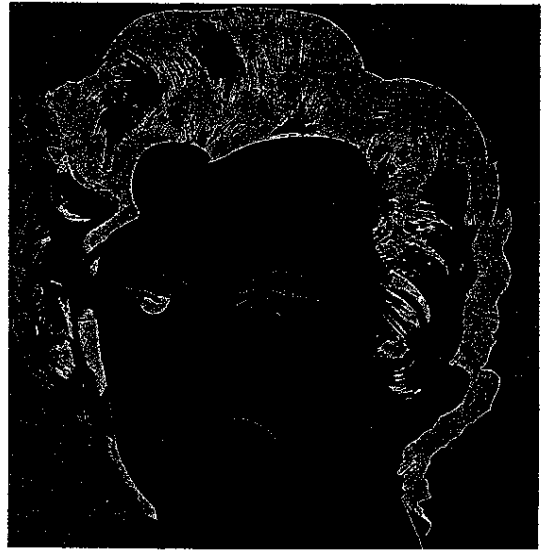
11.22



11.23



11.24



11.25

11.22-31: MARILYN MONROE (MARILYN) 1967

Portfolio of ten screenprints on paper, 36 x 36" (91.4 x 91.4 cm).

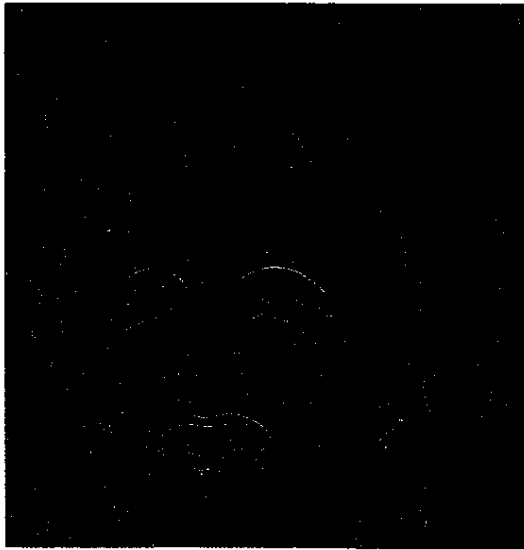
Edition: 250 signed in pencil and numbered with a rubber stamp on verso; some signed in ball-point pen; some initialled on verso; some dated. There are 26 AP signed and lettered A-Z on verso.

Printer: Aetna Silkscreen Products, Inc., New York

Publisher: Factory Additions, New York



11.26



11.27



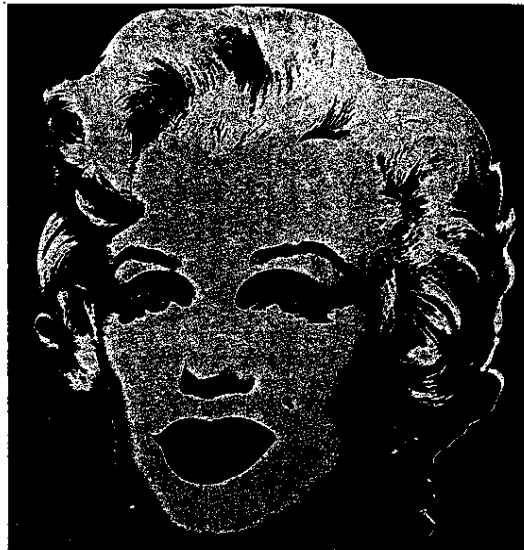
11.28



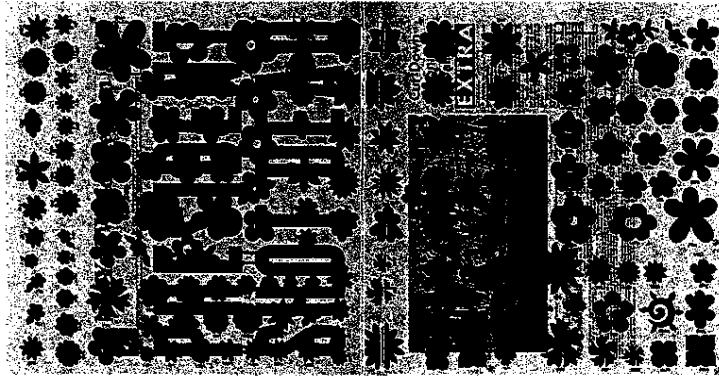
11.29



11.30



11.31



COVER OF FLASH - NOVEMBER, 22, 1963 1968

Screenprint on cloth mounted on cardboard, 22½ x 44¾"
(57.1 x 113.7 cm), unsigned and unnumbered. [Not shown to scale.]

-7-
THE PRESIDENT WAS KILLED BY A BULLET THROUGH THE BACK FIRED
AS HE WENT TO A RESTROOM THROUGH HONOLULU GALLARY. TEXAS GOVERNOR
JOHN B. CRANFORD, JR., RIDING IN THE SAME CAR, WAS SHOT IN THE CHEST,
RIPED AND KILLED. HIS CONDITION WAS DESCRIBED AS VERY SERIOUS, BUT NOT
CRITICAL.

VICE PRESIDENT LYNDON BAINES JOHNSON, RIDING THREE CARS BACK,
WAS UNHARMED. MR. JOHNSON WAS SHOWN IN AS THE 36TH PRESIDENT
OF THE UNITED STATES 98 MINUTES AFTER 1963 PM. KENNEDY WAS
PROMOTED DEAD AT 1:00 P.M. (EST). MR. JOHNSON IS 55 YEARS OLD;
MR. KENNEDY WAS 46.

SHORTLY AFTER 7 P.M. GALLARY POLICE ANNOUNCED THEY HAD
ARRESTED A "HOT SUSPECT" IN THE ASSASSINATION. THE MAN IDENTIFIED
AS LEE HARVEY OSWALD, 24, WHO IS EMPLOYED AT THE TEXAS BOOK
DEPOSITORY, NEARBY TO THE SHOOTING SCENE. OSWALD, WHO FORMERLY
LIVED IN THE SOUTHERN DISTRICT, WAS ARRESTED IN CONNECTION WITH THE
SLAYING OF J. E. TIPPIT, A GALLARY PATRMAN, SHORTLY AFTER
PRESIDENT KENNEDY WAS KILLED.

THE PRESIDENT WAS STRUCK DOWN AS HE WENT TO AN OFFICE ONE FLOOR
ON HIS WAY TO THE GALLARY TRADING MART, WHERE HE WAS TO DELIVER A
SPEECH TO A GROUP OF THE CITY'S LEADING CITIZENS. HE WAS ARRESTED
IN GALLARY FROM FORT WORTH AT 11:37 A.M. (EST) TODAY.

PAGE 7

-10-
WASHINGTON, NOV. 22 — PRESIDENT LYNDON B. JOHNSON TODAY
LEARNED A PARALYZING REVELATION: THE DEATH OF PRESIDENT
JOHN F. KENNEDY'S FATHER, A DAY OF NATIONAL MOURNING.

THE WHITE HOUSE ANNOUNCED THAT THE SLAIN PRESIDENT WILL BE
BURIED IN ARLINGTON NATIONAL CEMETERY. THE BODY WILL BE LIE IN
THE EAST ROOM OF THE WHITE HOUSE MUSEUM, WHERE IT WILL BE
TAKEN TO THE CAPITOL ROTUNDA AT 1 P.M. (EST). ON MONDAY, THE
PRESIDENT WILL REMAIN IN THE WHITE HOUSE, WHERE IT WILL BE SET
BY MEMBERS INCLUDING A FEW OF STATE FROM AROUND THE WORLD.
FROM THERE, IT WILL PROCEED TO ST. MATTHEW'S ROMAN CATHOLIC CHURCH
GATHERING, WHERE A POLITICAL REGIONAL JURY WILL BE SAID BY
RICHARD CARDINAL COCHRAN OF BOSTON A LONG-TIME FRIEND OF THE
KENNEDY FAMILY.

LEADS
WASHINGTON, NOV. 22 — PRESIDENT JOHNSON ASSUMED CONTROL OF
THE GOVERNMENT TODAY AND RECEIVED PLEASURES OF SUPPORT FROM LEADERS
OF BOTH PARTIES, AS WELL AS HOUSES OF STATE FROM THROUGHOUT THE
NON-COMMUNIST WORLD.

THE PRESIDENT MET WITH HIS CABINET THIS AFTERNOON AND
ALSO MET MEMBERS TO REMAIN ON THE ISLANDS. THOSE PRESENT INCLUDED
THE SIX MEMBERS WHO HAD BEEN FLYING TO JAPAN WHEN LEAD OF THE
ASSASSINATION WAS RECEIVED, AS WELL AS ATTORNEY GENERAL ROBERT F.
KENNEDY, THE SLAIN PRESIDENT'S BROTHER.

THE WHITE HOUSE ANNOUNCED PRESIDENT JOHNSON WILL ADDRESS
A JOINT SESSION OF CONGRESS AT 12:30 P.M. (EST) MONDAY.

LEADS

PAGE 10

-12-
BULLETIN 1ST LEAD OSWALD
GALLARY, NOV. 22 — LEE HARVEY OSWALD, ACCUSED SLAYER OF
PRESIDENT KENNEDY, WAS SHOT AND SERIOUSLY WOUNDED IN THE BACKWHEEL
OF GALLARY POLICE HEADQUARTERS TODAY.

OSWALD
BULLETIN 1ST AND 1ST LEAD OSWALD KILL TODAY.
OSWALD WAS HELD THREE FROM POLICE HEADQUARTERS TO THE GALLARY
COUNTY JAIL. AS HE WALKED THROUGH THE BARRICADE TO A WAITING VAN,
PLANNED BY THE POLICE, A MAN IDENTIFIED AS JACK BUNT, A
GALLARY NIGHTCLUB OWNER, PUSHED THROUGH THE CROWD OF MEN, PUT
A GUN TO OSWALD'S BACK AND FIRED THE TRIGGER. ONE ACCUSED
KIDNAPER SLAMMED TO THE FLOOR WHILE POLICE UNZIPPED THE GUN FROM
BUNT'S HAND. ONE OF THE OFFICERS SHOT, "BUNT, THE SON OF A
BITCH."

OSWALD WAS PUT IN AN AMBULANCE AND RODED TO PARKLAND HOSPITAL,
WHERE PRESIDENT JOHNSON'S DEATH WAS SAID TO
KILLING

BULLETIN TWO AND 1ST LEAD OSWALD KILLING
THE SHOOTING TOOK PLACE IN A STED BARRICADE GARAGE JAMMED WITH
BOMBERS AND TELEVISION CAMERAS. ONE KENNEDY, IN FACT, WAS LIVE
CHIEF TRAPPED BY OSWALD AT THE END OF THE SHOOTING.
BUNT, WHO WAS APPARENTLY KNOWN TO POLICE, WAS SHOTLED INTO
AN ELEVATOR AND TAKEN AWAY.

KILLING

PAGE 12

EXAMPLES OF TELETYPE TEXT

II.32-42: FLASH - NOVEMBER 22, 1963 1968

Portfolio of eleven screenprints, colophon, and Teletype text on paper,
21 x 21" (53.3 x 53.3 cm). The prints, wrapped with the screenprint cover, are
in a plexiglass box, 23 x 22½ x 2" (58.4 x 57.1 x 5.1 cm). [Not shown to scale.]
Edition: 200, 26 numbered in Roman numerals; 10 lettered A-J have three addi-
tional screenprints, each of which is a composite of images from II.33 and II.38.
(See II.43A-43C.) Each print, housed in a folder with a page of Teletype text,
is signed in ball-point pen on verso; the colophon is signed and numbered in ball-
point pen. The three additional prints are not in folders.
Printer: Aetna Silkscreen Products, Inc., New York
Publisher: Racolin Press, Inc., Briarcliff Manor, New York



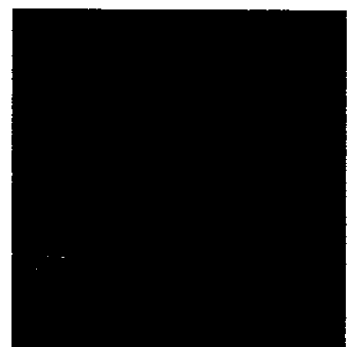
II.32



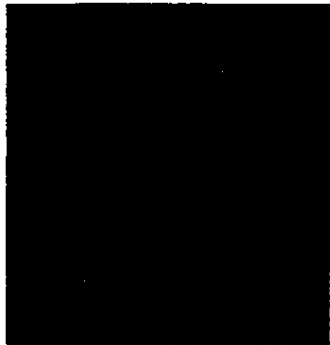
II.33



II.34



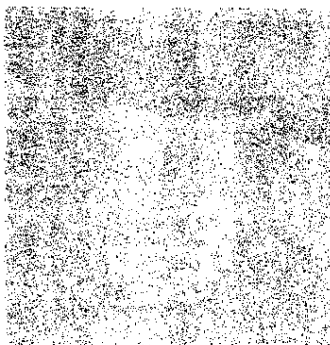
II.35



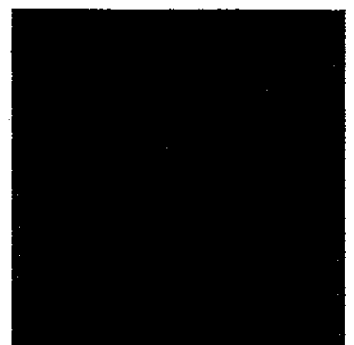
II.36



II.37



II.38



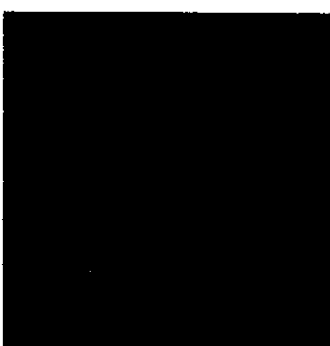
II.39



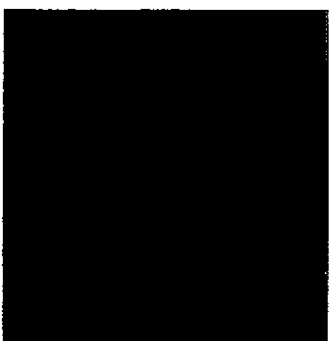
II.40



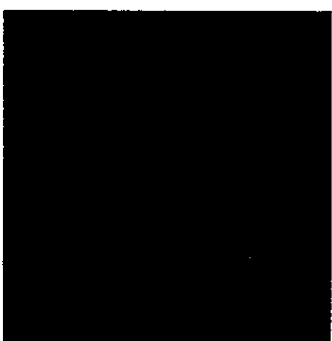
II.41



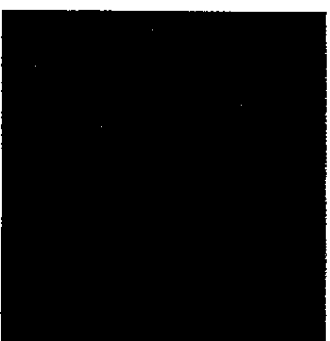
II.42



II.43A



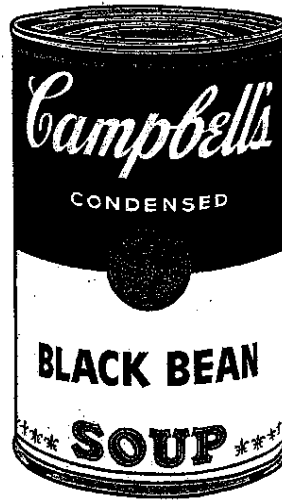
II.43B



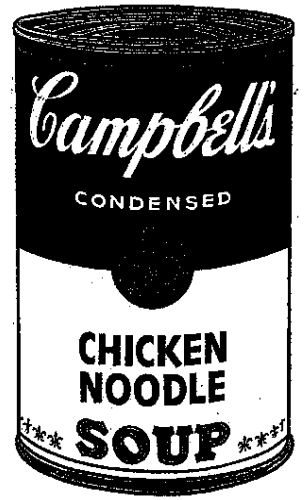
II.43C

II.43A-43C: FLASH - NOVEMBER 22, 1963 1968

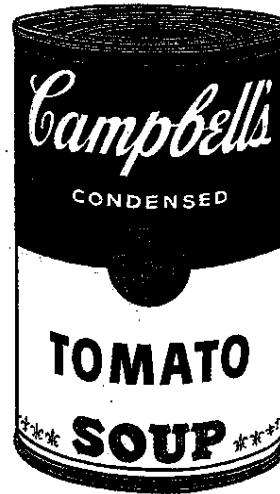
Additional screenprints in portfolios lettered A-J. (See II.32-42.)



II.44



II.45



II.46



II.47

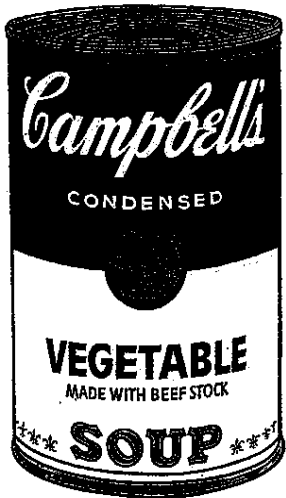
II.44-53: CAMPBELL'S SOUP I 1968

Portfolio of ten screenprints on paper,
35 x 23" (88.9 x 58.4 cm).

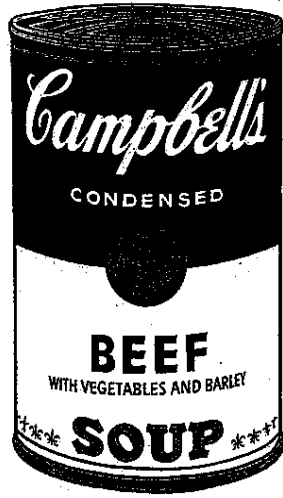
Edition: 250 signed in ball-point pen and numbered
with a rubber stamp on verso. There are 26 AP signed
and lettered A-Z in ball-point pen on verso.

Printer: Salvatore Silkscreen Co., Inc., New York

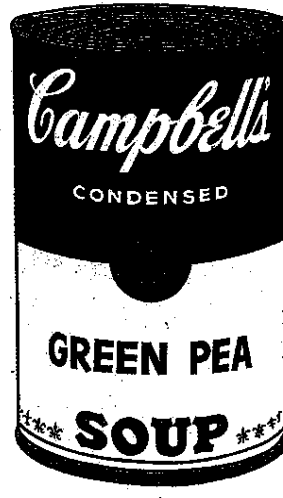
Publisher: Factory Additions, New York



II.48



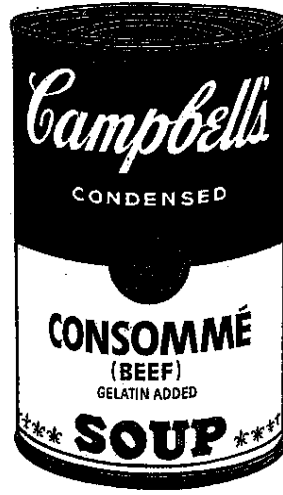
II.49



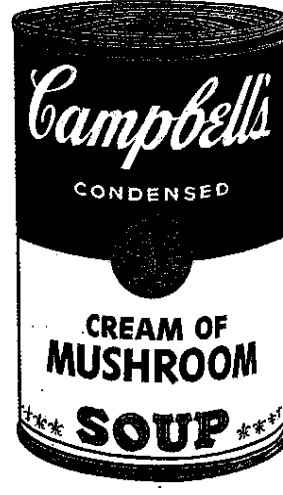
II.50



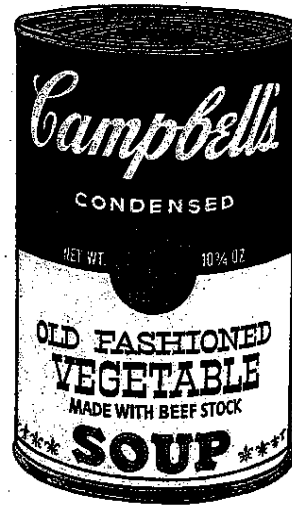
II.51



II.52



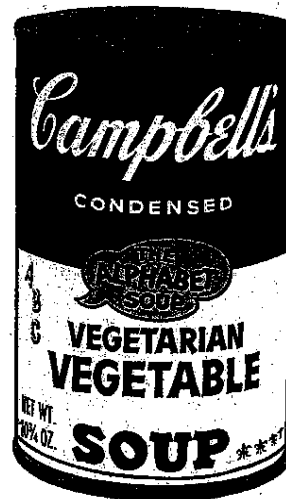
II.53



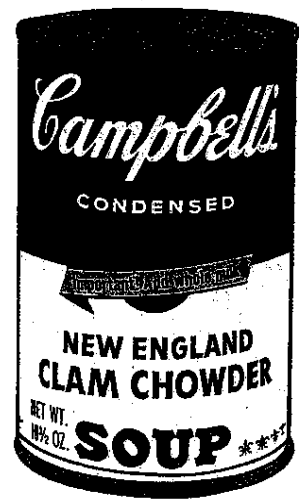
II.54



II.55



II.56



II.57

II.54-63: CAMPBELL'S SOUP II 1969

Portfolio of ten screenprints on paper,
35 x 23" (88.9 x 58.4 cm).

Edition: 250 signed in ball-point pen and numbered
with a rubber stamp on verso. There are 26 AP signed
and lettered A-Z in ball-point pen on verso.

Printer: Salvatore Silkscreen Co., Inc., New York

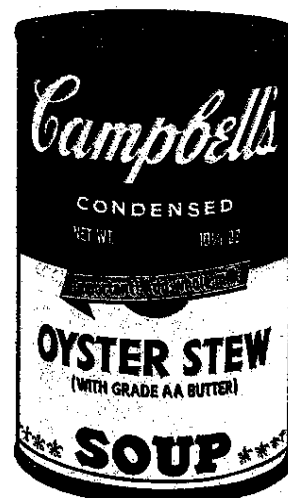
Publisher: Factory Additions, New York



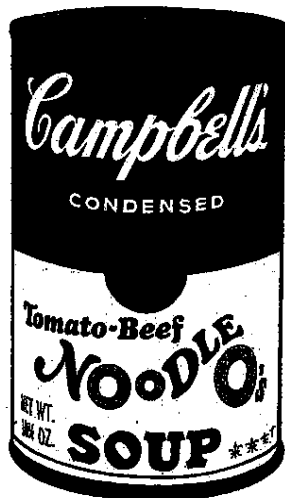
II.58



II.59



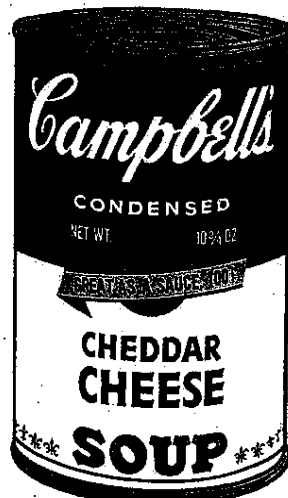
II.60



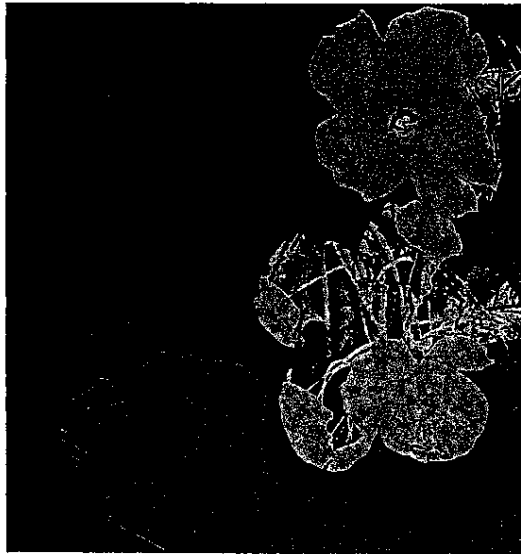
II.61



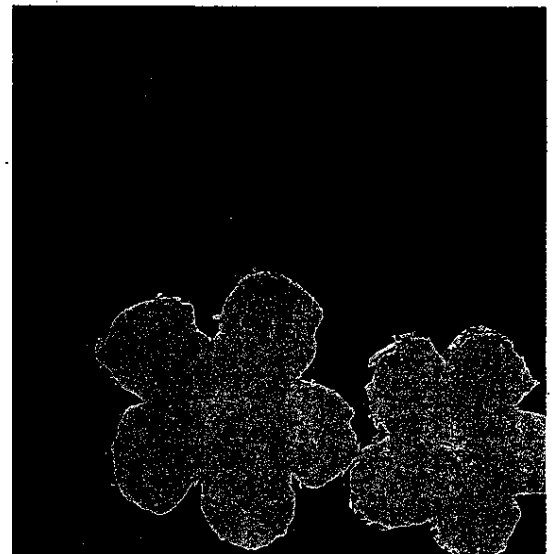
II.62



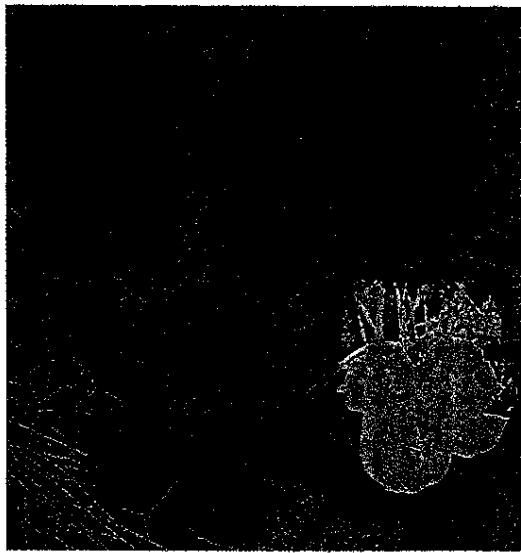
II.63



II.64



II.65



II.66



II.67

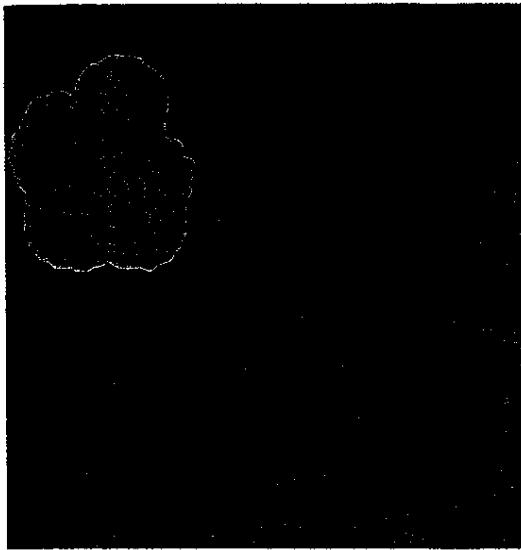
II.64-73: FLOWERS 1970

Portfolio of ten screenprints on paper,
36 x 36" (91.4 x 91.4 cm).

Edition: 250 signed in ball-point pen and numbered
with a rubber stamp on verso; some dated. There are 26
AP signed and lettered A-Z in ball-point pen on verso.

Printer: Aetna Silkscreen Products, Inc., New York

Publisher: Factory Additions, New York



11.68



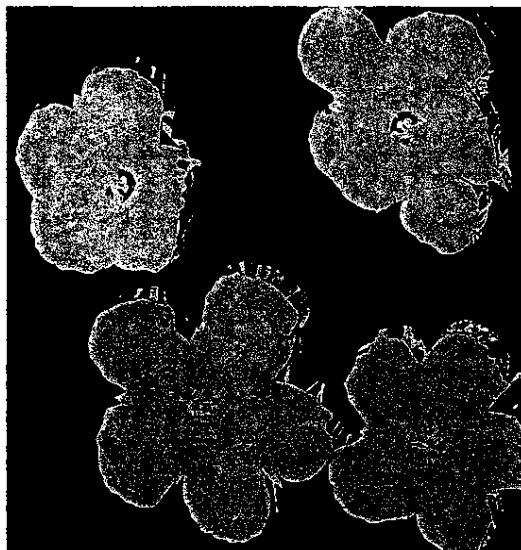
11.69



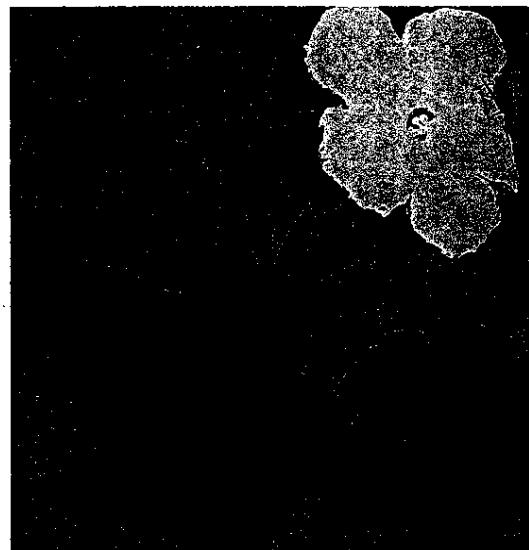
11.70



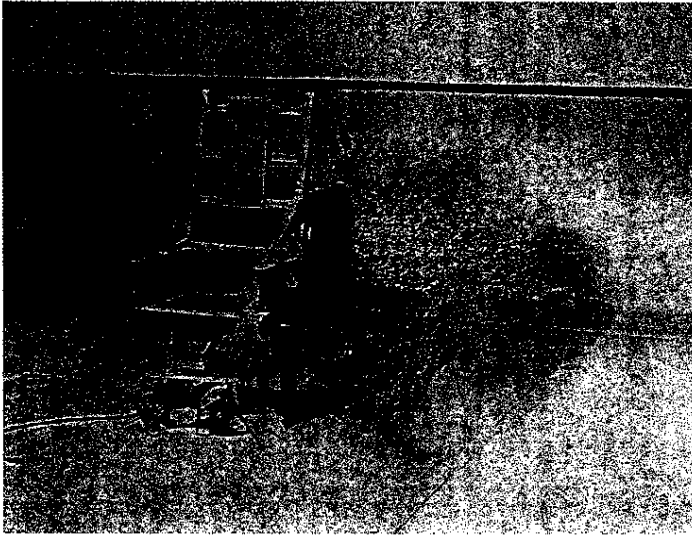
11.71



11.72



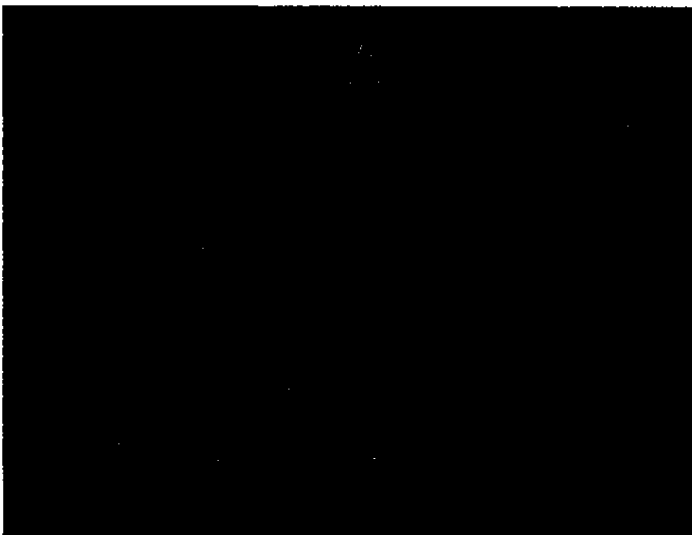
11.73



II.74



II.75



II.76



II.77

II.74-83: ELECTRIC CHAIRS 1971

Portfolio of ten screenprints on paper, 35½ x 48" (90.2 x 121.9 cm).

Edition: 250 signed and dated '71 in ball-point pen and numbered with a rubber stamp on verso; some signed in pencil. There are 50 AP numbered in Roman numerals, signed and dated in ball-point pen on verso and stamped AP and numbered with a rubber stamp on verso.

Printer: Silkprint Kettner, Zürich, Switzerland

Publisher: Bruno Bischofberger, Zürich, Switzerland



11.78



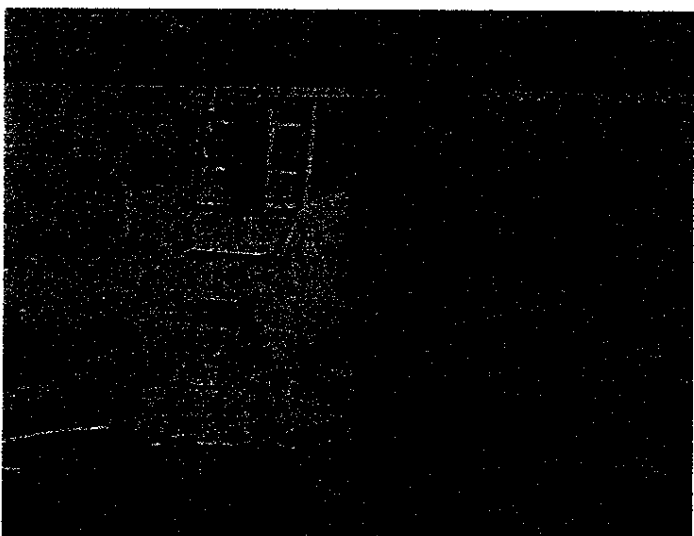
11.79



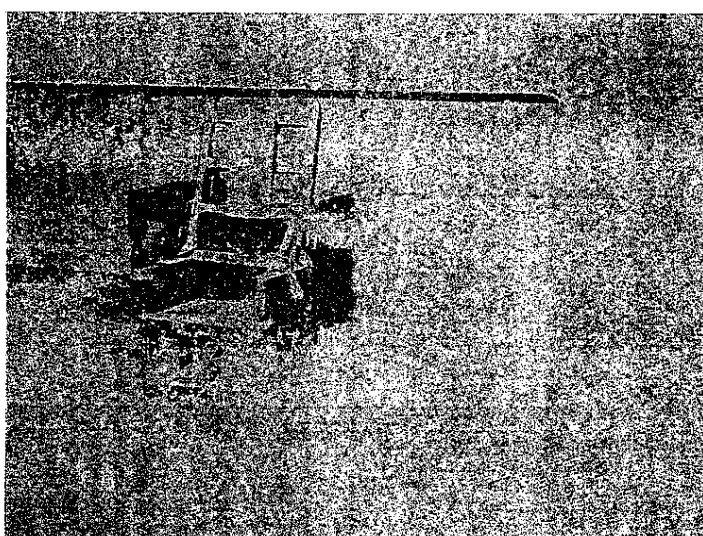
11.80



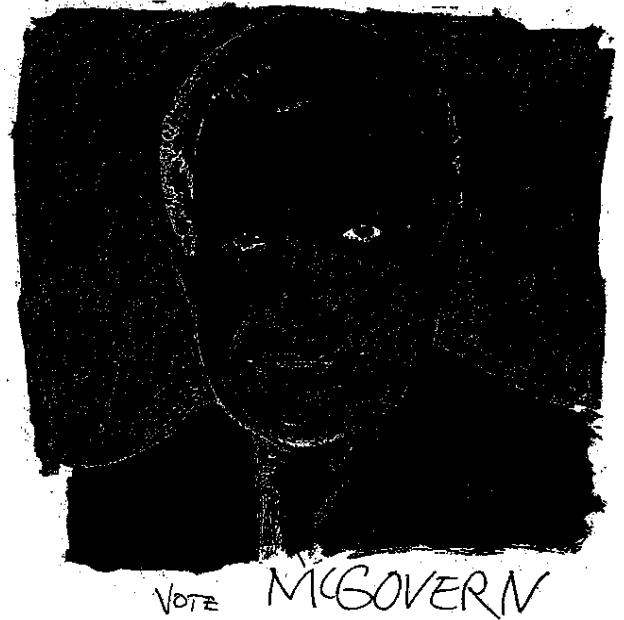
11.81



11.82



11.83



II.84

II.84: VOTE MCGOVERN 1972

Screenprint on Arches 88 paper, 42 x 42" (106.7 x 106.7 cm).

Edition: 250 signed and numbered in ball-point pen on verso. There are 22 proofs divided as follows: 1 RTP, 1 PP II, 16 CTP, 3 Gemini impressions, 1 Cancellation, signed and numbered in ball-point pen on verso. Some TP do not have the *Vote McGovern* lettering. Published to raise funds for the George McGovern campaign for president.

Printer: Jeff Wasserman at Gemini G.E.L., Los Angeles, California

Publisher: Gemini G.E.L., Los Angeles, California



II.89

II.89: MAO 1973

Xerox print on typewriter paper, 11 x 8 1/2" (27.9 x 21.6 cm).

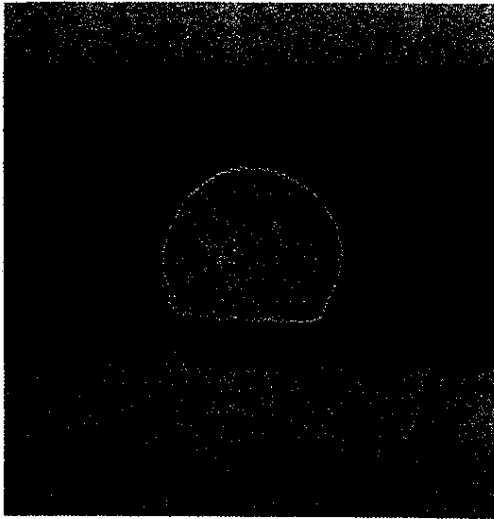
[Not shown to scale.]

Edition: 300, 25 AP, 31 PP, 6 HC, signed and numbered in ball-point pen on verso. Each print is unique. (See IIA.89, p. 164.)

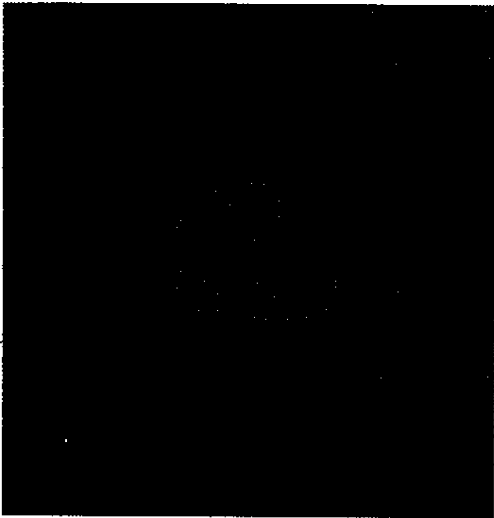
Published in the portfolio *The New York Collection for Stockholm*, containing works by thirty artists to support a project to purchase a collection of works by New York artists of the 1960s for the Moderna Museet, Stockholm, Sweden.

Printer: Julie Martin, New York

Publisher: Experiments in Art and Technology, New York



II.85-88

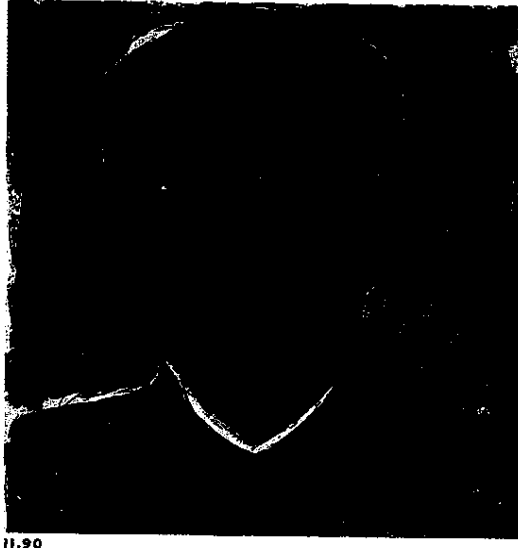
**II.85-88: SUNSET 1972**

Screenprint on paper, 34 x 34" (86.4 x 86.4 cm).

Edition: 632 unique prints divided as follows: 40 portfolios containing four prints each, signed and numbered in pencil on verso. The remaining 472 prints were used by architects Johnson & Burgee for the Hotel Marquette, Minneapolis, Minnesota. In 1981, upon removal from the hotel, these prints were signed, numbered 1/470-470/470, and dated in pencil on verso, and two were marked *HC*; they were stamped in black on verso *Hotel Marquette Prints*. (See IIA.85-88, p. 165.)

Printer: Salvatore Silkscreen Co., Inc., New York

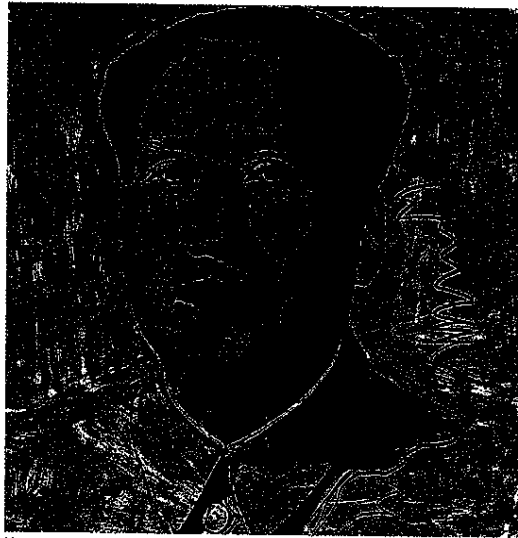
Publisher: David Whitney, New York



11.90



11.91



11.92



11.93

11.90 - 99: MAO 1972

Portfolio of ten screenprints on Beckett High White paper, 36 x 36" (91.4 x 91.4 cm).

Edition: 250 signed in ball-point pen and numbered with a rubber stamp on verso. There are 50 AP signed and numbered in pencil on verso; some signed and numbered in ball-point pen.

Printer: Styria Studio, Inc., New York

Publisher: Castelli Graphics and Multiples, Inc., New York



II.94



II.95



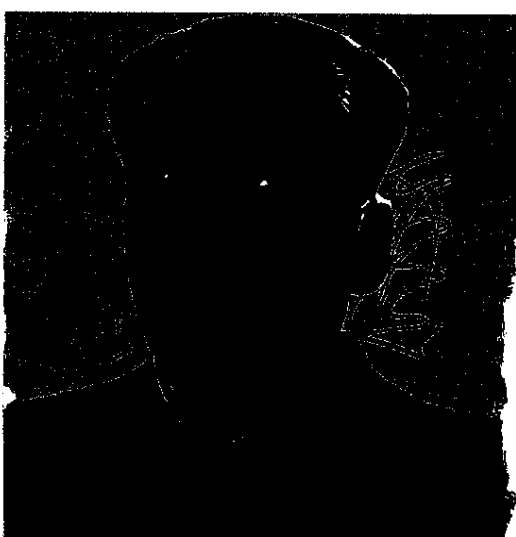
II.96



II.97



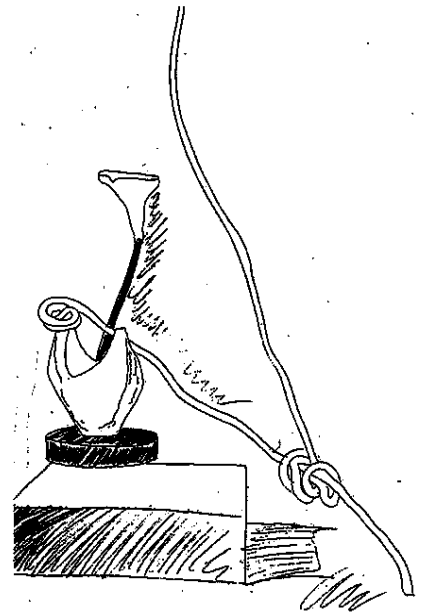
II.98



II.99



11.100



11.101



11.102



11.103

11.100-109: FLOWERS (BLACK AND WHITE) 1974

Portfolio of ten screenprints on Arches paper and J. Green paper, 40 1/4 x 27 1/4" (103.8 x 69.2 cm). Some portfolios are assembled with both types of paper.

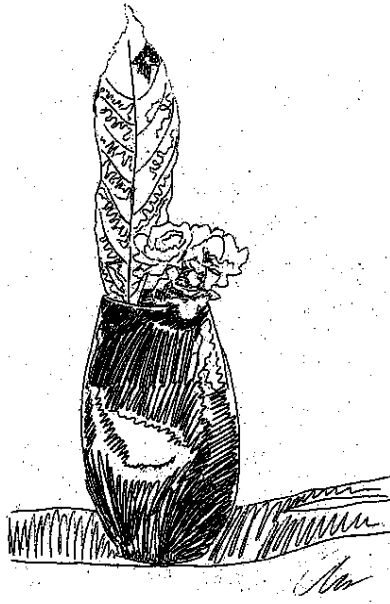
Edition: 100 signed and numbered in pencil on verso, initialed in pencil lower right.

Printer: Alexander Heinrici, New York

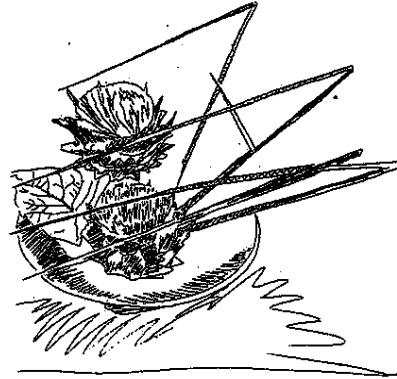
Publisher: Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York



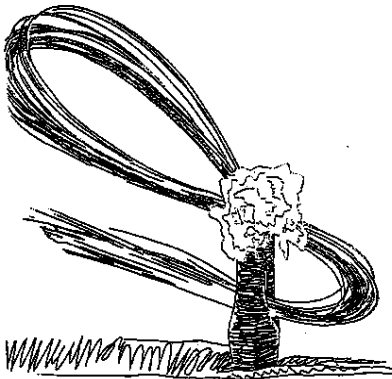
II.104



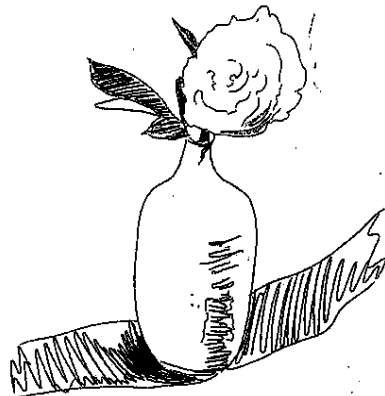
II.105



II.106



II.107



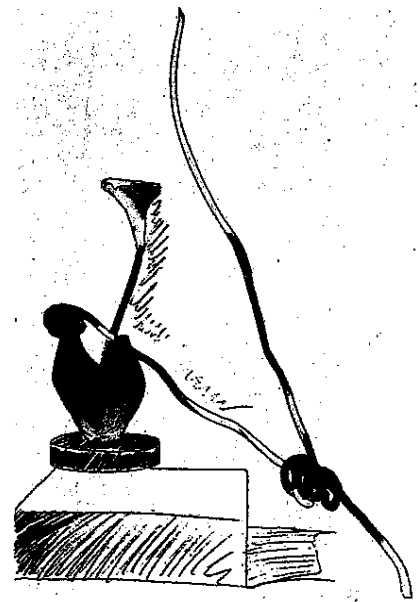
II.108



II.109



II.110



II.111



II.112



II.113

II.110 - 119: FLOWERS (HAND-COLORED) 1974

Portfolio of ten screenprints hand-colored with Dr. Martin's aniline watercolor dyes on Arches paper and J. Green paper, 40 1/8 x 27 1/4" (103.8 x 69.2 cm). Some portfolios are assembled with both types of paper. Each print is unique. (See IIA.110 - 119, pp. 166-67.)

Edition: 250, 50 AP, signed, numbered, and dated '74 in pencil on verso, initialed in pencil lower right.

Printer: Alexander Heinrici, New York

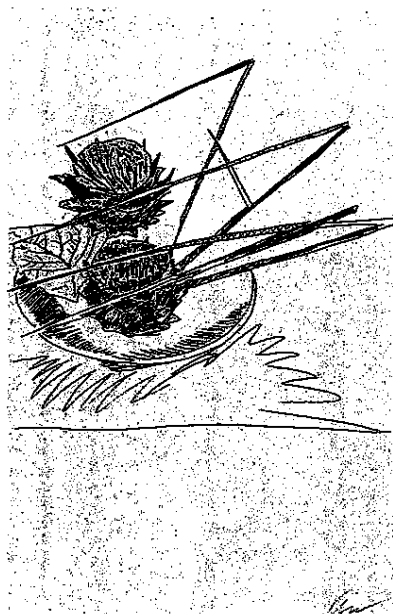
Publisher: Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York



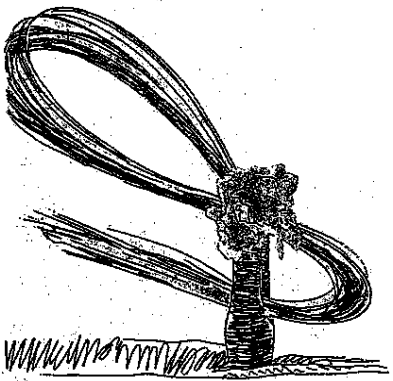
II.114



II.115



II.116



II.117



II.118



II.119



II.120



II.121

II.120: UNTITLED 12 1974

Screenprint on Arches paper, 30 x 22"
(76.2 x 55.9 cm); image, 19 x 16" (48.3 x 40.6 cm).
[Not shown to scale.]

Edition: 100, 13 AP, 3 PP, signed, numbered, and dated '74 in ball-point pen on verso; AP and PP are not dated. Published in the portfolio *For Meyer Schapiro*, containing works by twelve artists on the occasion of his seventieth birthday.
Printer: Alexander Heinrici, New York
Publisher: The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York

II.121: PALOMA PICASSO 1975

Screenprint on Arches paper, 41 x 29 1/2"
(104.1 x 74.9 cm).

Edition: 90, 15 AP, 3 PP, 30 HC, 30 numbered in Roman numerals, signed and numbered in pencil on verso. Published in the portfolio *America's Hommage à Picasso*, containing works by eleven artists. This is Volume VI of the six-volume *Hommage à Picasso* project, containing works by sixty-eight artists, published after Picasso's death.
Printer: Alexander Heinrici, New York
Publisher: Propyläen-Verlag, Berlin, Germany; Panthéon Presse, Rome, Italy



II.122



II.123

II.122: MARCIA WEISMAN 1975

Screenprint on Arches Aquarelle paper,
44 x 28 3/4" (111.8 x 73 cm).

Edition: 10 initialled in pencil lower left.
Printer: Unknown
Publisher: Andy Warhol Enterprises, Inc., New York

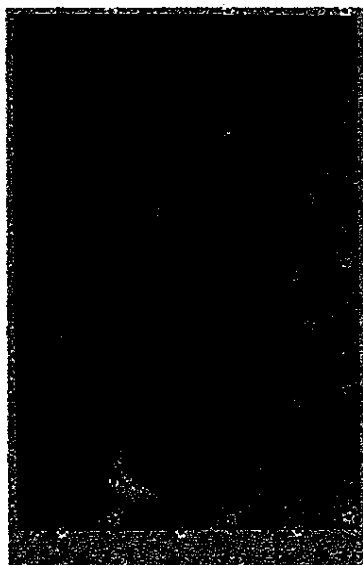
II.123: FREDERICK WEISMAN 1975

Screenprint on Arches Aquarelle paper,
44 x 28 3/4" (111.8 x 73 cm).

Edition: 10 initialled in pencil lower right.
Printer: Unknown
Publisher: Andy Warhol Enterprises, Inc., New York



II.124



II.125

II.124: MERCE CUNNINGHAM I 1974

Screenprint on Japanese gift wrapping paper, 30 x 20" (76.2 x 50.8 cm). [Not shown to scale.]
Edition: 100, 30 AP, 3 PP, 5 HC, signed and numbered in pencil on verso. There are 4 TP on blue, gray, green, and red Cockerell paper, 25 1/2 x 20 1/4" (64.8 x 51.4 cm), signed and numbered in pencil on verso in the mid-1980s. Published in the portfolio *Cunningham I*, containing works by seven artists, to raise funds for the Merce Cunningham Dance Company, New York.
Printer: Alexander Heinrici, New York
Publisher: Castelli Graphics and Multiples, Inc., New York

II.125: MERCE CUNNINGHAM II 1979

Screenprint on Japanese gift wrapping paper, 30 x 20" (76.2 x 50.8 cm). [Not shown to scale.]
Edition: 25 signed, numbered, and dated in pencil on verso.
Printer: Rupert Jasen Smith, New York
Publisher: Multiples, Inc., New York



II.125A

II.125A: MAO 1974 *

Screenprint on wallpaper, 40 1/4 x 29 1/2" (101.9 x 74.9 cm).
Edition: unlimited with approximately 100 signed in felt pen in 1979. Published for a Warhol exhibition at the Musée Galliera, Paris, France, February 23–March 18, 1974.
Printer: Bill Miller's Wallpaper Studio, New York
Publisher: Factory Additions, New York



II.126

II.126: LADIES AND GENTLEMEN 1975

Screenprint on paper, 39 1/4 x 27 1/2" (99.7 x 69.8 cm).
Edition: 150 initialled in pencil lower right and numbered in pencil on verso.
Printer: Unknown
Publisher: Studio G7, Bologna, Italy



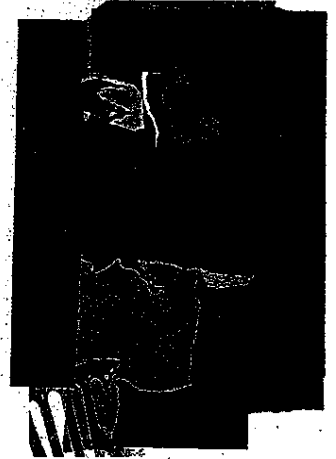
II.127

II.127: LADIES AND GENTLEMEN 1975

Screenprint on paper, 37 1/2 x 25 1/2" (95.2 x 64.8 cm).
Edition: 250, 50 AP numbered in Roman numerals, signed and numbered in pencil on verso.
Printer: Unknown
Publisher: Mazzotta Editore, Milan, Italy



II.128



II.129



II.130



II.131

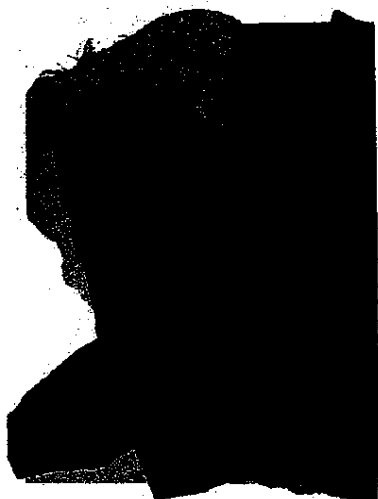
II.128 -137: LADIES AND GENTLEMEN 1975

Portfolio of ten screenprints on Arches paper,
43 1/2 x 28 1/2" (110.5 x 72.4 cm);
image, approximately 33 1/2 x 26 1/2" (85.1 x 67.3 cm).

Edition: 250, 25 AP, 1 PP, signed, numbered,
and dated '75 in pencil on verso.

Printer: Alexander Heinrici, New York

Publisher: Luciano Anselmino, Milan, Italy



II.132



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II.138 - 147: MICK JAGGER 1975

Portfolio of ten screenprints on Arches Aquarelle (Rough) paper, 43 1/2 x 29" (110.5 x 73.7 cm).

Edition: 250, 50 AP, 3 PP, signed in pencil lower right and numbered in pencil lower left; some signed in felt pen. Most of the prints are also signed in black, green, or red felt pen by Mick Jagger.

Printer: Alexander Heinrici, New York

Publisher: Seabird Editions, London, England



II.142



II.143



II.144



II.145



II.146



II.147